



## Whistling as High Art

field that what he has always looked upon as luck is nothing more than telepathy, he is a mind reader and though a square gambler, he has amassed a fortune by means which now cause him regret. The supporting company includes besides Mr. Mason, George Gaston, Grace Beale, Frank L. Bear, Belle Howell, Bohn, Natalie Jerome, Clinton Preston, Harry West, Harry Leighton, H. L. Walton, W. E. Buttrick and others.

### ORPHEUM THEATRE.

Much is expected by the management of the new bill that will be given its first presentation at the Orpheum at today's matinee. Several of the acts have been seen here before, and every one of the number has pleased in the past. Other acts, that are unknown here, have been successful elsewhere, so that Manager Sutton believes the entire offering is bound to please.

The headline offering will be that of Bert Kalmar and Jesse Brown, who will give a singing and dancing sketch. They have special scenery, an embellishment that always helps, and their songs are all new, as their methods are original. Their songs include a considerable repertoire, including "May and December," "Bugs," "At McGreggor's Scotch," "High Ball," "That's a Night No, That's a Wrong," and others. Each song is accompanied by an appropriate dancing number. Kalmar and Brown enter musical comedy at the end of their present tour.

The Jack Artois Duo, bar gymnasts, have an exhibition of skill and comedy combined that is very pleasing. They make up as clowns and do such a world of comedy that their cleverness is often lost sight of in admiration of their funmaking abilities.

William Flemen, the monologue man and comedian, will make his first Salt Lake presentation of "Back to Boston," a sketch written for him by Victor H. Smalley. In this playlet Flemen plays the part of a prize fighter who lives up to the traditions of pugilism so far as ability to fluently mangle the English language is concerned. Mr. Flemen is assisted by two capable actors in the sketch.

Jeannette Adler and her "Picks" always have an attractive offering. Miss Adler is a captivating singer and an excellent dancer. In the dancing part of her offering the little black help out wonderfully with a plentiful series of old plantation hoodlums, etc.

Four Rianos are old-time favorites in Salt Lake. They appeared here several seasons ago and made a great success of that occasion. They call their sketch "In Africa," and in it they appear as follows: Two as great apes, one as a college professor who is seeking to establish the Darwinian theory, and the fourth as a female servant. The scene, of course, is laid in a jungle in darkest Africa, and the quartet give what the New York papers said was "the funniest act ever seen on Broadway." In New York the Rianos played a long engagement at the Hippodrome. The entire act is acrobatic.

One of the big hits of last season was the Bison City Four, a quartet of exceptionally fine singers. The same quartet will appear on the new bill. It consists of Messrs. Vic Milo, Frank Girard, George Hughes and Ed Ross. They introduce comedy both in dress and action, while their singing is perfectly satisfactory to the trained musician.

Mr. and Mrs. Franklin Colby will present "Mystical, Electrical, Musical 'Kimo'." This act is a combination of magic, art and musical comedy and is very entertaining. Mr. and Mrs. Colby were to have appeared here last season, but illness caused them to cancel the last part of the engagement. They are now appearing at the Orpheum circuit, so that Salt Lake was deprived of the opportunity to see them.

New orchestral selections and new good motion pictures complete the bill.

### GARRICK THEATRE.

Beginning Sunday night, October 30, and running through the entire week, the Garrick theatre will have the rare opportunity of presenting a production of "Miss Hobbs," by William Ingersoll and company at the Garrick theatre. The play was written by Jerome K. Jerome and was originally presented by Annie Russell and Charles Richman, and has proven one of the best and most successful comedies ever written. The play in its entirety is filled with sparkling wit, humor and adroitly designed situations. Pretty gowns and handsome appointments will lend additional charm to the wholesome humor of the play. "Miss Hobbs" is most entertaining, and the plot will hold the attention of everyone. The story revolves around Miss Henriette Hobbs, a young woman of the new school, who thinks that the advanced woman is adapted to a different—she is higher sphere—than to be wedded to ordinary man. She has so impressed these views on two of her lady friends that the one breaks with her sweet heart, and the other, a married woman, leaves her husband, and both take up their abode with their friend, Miss Henriette. A combination of circumstances brings Miss Hobbs aboard the yacht owned by Kingsford, with a heavy fog setting in around them, Kingsford decides to teach her a lesson. He makes her believe that they are hopelessly drifting out to sea and refuses to do anything to save her. The play ends in her kissing Kingsford before her friends. In that way she aids him in winning the wager and accepts him for her husband. "Miss Hobbs" is a play of a high standard of excellence and is sure to prove very popular.

The part of Wolf Kingsford will be in the hands of Mr. Ingersoll and Miss Dills will play the part of Miss Henriette Hobbs.

### SHUBERT THEATRE.

To say that the Allen Curtis musical comedy company at the Shubert theatre has scored a success in the presentation of musical plays in tabloid form here, second to the success of no other theatrical organization that has ever presented twenty consecutive plays of one week each, is phrasing the record of the Curtis organization pretty mildly.

With the opening Saturday afternoon of the company in the new musical play, "The Flirting Duchess," the Curtis players begin their twentieth week in Salt Lake. Those twenty weeks have given local playgoers an established form of entertainment along musical lines that has proven new, novel and eminently satisfactory. The five months that General Manager Chase Florence of the Shubert and Allen Curtis of the company have worked to bring the standard of their shows to a higher and higher point, have given Salt Lake a theatre where they may drop in almost any time between 7:45 o'clock and 10:30 of an evening, and see a play staged and presented in a manner seldom exceeded by the big, first-class traveling musical comedy companies.

With a company assembled that includes such talented people as Carlton Chase, Miss Maude Betsy, Henry Auerbach, Frank Vack, Albert Leonard, Chic Burnham, Charles Figg, the Prager sisters, Anna Clark and others, Jack Brookfield the jury are influenced by telepathy, and the boy is acquitted.

There are two pretty love stories in the play, one between Jack Brookfield and Whipple's mother, who was an old sweetheart, and the other between young Whipple and Jack's niece, Brookfield has two or three opportunities to demonstrate his power of telepathy or hypnosis when Frank Hardnuth, an unscrupulous politician, places a revolver at his breast and Jack by will is able to disarm him.

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## WEEK'S PROGRAM

Colonial theatre—John Mason in "The Witching Hour," Thursday, Friday and Saturday nights with Saturday matinee.

Orpheum theatre—Vaudeville all the week with matinees daily, including Sunday.

Garrick theatre—William Ingersoll and company in "Miss Hobbs," all the week beginning tonight with matinees Wednesday and Saturday.

Shubert theatre—The Curtis Musical Stock company in "The Flirting Duchess," all the week with matinees today, Wednesday and Saturday. Change of bill Saturday afternoon.

Luna, Isis, Elite theatres—Moving pictures and illustrated songs, afternoon and evening.

Mission theatre—Moving pictures, evening performances.

## THINGS DOING IN GOTHAM

BY THE FIRST-NIGHTER

NEW YORK, Oct. 29.—Occasionally, as in the novels of Richard Harding Davis and David Graham Phillips, we see a resemblance between the pictures of the hero and of the author, but "The Family" is the first play to furnish a physical counterpart of the author in one of the characters.

Sam Edwards is so like "Bob" Davis, that we who had seen the newspaper-magazine man in all his lairs for many fleeting years, bore testimony of bulging eyes to the resemblance. The author must have sat to Mr. Edwards for his postures, his speech, and many a mannerism. Mr. Davis is a judge of pure and elegant speech, for he insists upon it in copy, but he is too heretical to use it in daily converse. Mr. Edwards' verbiage was his own and Mr. Davis' Mr. Sneed is a born "mixer." Mr. Davis in his newspaper days asserted that he made a new friend every day, and proved it. The author, of outward pretense and particularly in his advice to contributors, is an ultra practical man. Inwardly he is a sentimentalist. Mr. Edwards as Mr. Sneed discloses the same trait when, taking his wife in his arms, he says: "Mary, you are the heart of the family."

Mabel Bert is the quintessence of motherhood, half saint, half woman. John Wesley has a scene which would make envious any emotional actress who wends her way to the Comedy. I wonder why we have never acquired the habit of talking of emotional actors? John Wesley would probably spurn that title as rabidly as any matinee idol scorns his classification. Watch him weep at his sister's downfall, then go behind and call him an emotional actor if you dare.

### Won't Sign Name.

"I wonder if you ever received a letter from a perfect stranger before," began, without preamble, a letter which Kitty Gordon showed me arrived between matinee and evening performances of "Alma, Where Do You Live?" "I never did until I began playing Alma," said Miss Gordon, and gave me the letter, which follows. For the discouraged writer, I must say she never read further than that first line. She never does. The English beauty has not the most languid curiosity about "Johnny" notes.

"A perfect stranger," continued this letter written upon the letterhead of one of the chief New York clubs, "who has lived and lived down a past and a memory, and then seeing you as I did tonight, and the whole wound torn open, and the old past made a living present, and no hope in it at all, and there is only one person, yourself, that I wish to talk to. I know of you. I have seen you many times in England and here, and my

desire to talk with you is so great I wrote to you. If I may, address a cable to ——. I will receive it. You may think me a cad not to sign my name. I am not, but should you think me a fool, then I prefer that you should not know it, for if you do and tell me so, I shall believe you. You are adorable."

### Severe on Caine.

Shan F. Bullock, in a letter from London, deals with the press of that metropolis and its relations with Hall Caine.

"I know nothing about his new play," says Mr. Bullock, "except from his own reports and the press criticisms of it, and they persuade me that it is a play of the usual Caine type, cleverly contrived, full of melodramatic effects, full of self-conscious dialogue round problems that are anything save eternal—the kind of play, for example, in which heroines sin to the sound of organ music and maidens shrive their pure white souls by saying their prayers on the stage."

"However, what I am anxious to know is why a large section of our press—our penny press, too—allows Mr. Caine to nobble it?" continues Mr. Bullock. "Why, as puffs preliminary to his play, was he allowed to print articles expounding its problems, to print interviews with himself, to write puffs of himself and his play, to publish a whole act of his play; and when the play was produced, to start discussions on it, and finally to write a long tribute of praise and homage to the dazzling genius of its leading lady? Why, I ask, are these things allowed? Mr. Caine is capable of them, he proves it every day and has proved it often, but why allow him privileges of booming which no other author or dramatist asks or would be allowed? Is he really our one surviving genius? Are his plays really such national godsends that they must be heralded and approved by their maker in this blatant fashion? Have our editors and their public really come to the condition of decadence that they are willing to accept at his own valuation the outpourings of a megalomaniac?"

This is rather severe upon Mr. Caine, but it points the measure of privilege he has gained with journalism in London. He is a clever journalist, indeed, as well as a successful dramatist.

### Suppression Enforced.

Free speech, both in politics and on any issue dealt with by the press, is so well established in England that the country is held up as a model in this matter.

It is only in the English theatre that the ancient rule of suppression is still enforced.

They are belaboring the English censor now for prohibiting a play by Laurence Housman, entitled "Pains and Penalties," in which there is some truthful reflection upon the fame and character of George IV.

This same royal gentleman has

been treated with deserved contempt in literature by Bacon and Thackeray, and cold history itself records his shortcomings. Yet nothing in the drama must reflect even remotely against his character!

Even Shakespeare in a time when liberty of opinion was comparatively unknown, knew no such restrictions as those that the British censorship for generations has imposed upon the drama.

### Madame Troubadour.

When two little dainty maids came capering on the stage in the second act of Madame Troubadour, it was as though a yellow kitten and a black, both in wildest spirits known to kittens, had tumbled unexpectedly into a drawing room where formality was beginning to pall.

Until their entrance we had been a little oppressed by the magnificent surroundings and the stateliness of Madame Troubadour. Excepting Van Kessellier Wheeler, who since he played in the "Girl From Rector's" has suffered from Anna Held's chronic complaint, he can't make his own behavior, we felt that we were in a strange atmosphere, and among strangers. Perhaps we missed the inevitable chorus, that human backdrop to which we have long been accustomed, and of which we so often complain. At any rate, there was constraint in the air until it tumbled the kittens.

Their names were Doris Goodwin and Anna Wheaton, the yellow and the black. Things began to happen, people straightened in their seats, eyes smiled. The yellow kitten sang in sweet, velvety notes, accompanying herself on a long leaf of bread that she mistook in her agitation for a guitar. The black one capered after and burlesqued her. When a handsome young man made love to them with impartial devotion they grew jealous. Their vulgarity grew with their hatred for each other. They made faces at each other. They scratched and bit. Each was a comedy Tess of the D'Urbervilles, a willing, unregenerate Tess.

In a box sat the mayor of Savannah and his entourage of a half dozen Georgians. Ignorant of and indifferent to the stern stage rule of no flowery passing over the footlights, the mayor and his dupes, a purple chrysanthemum at the feet of Miss Wheaton, who missed a step in her romping dance in trying to step over it. Not many years ago Anna Wheaton, a girl with big dark eyes and curly black hair, paying eager and flattering attention to every movement made on the stage. She was an intruder in the wake of a relative who was one of Miss Anglin's friends.

"I want that child," said Miss Anglin with the same decision with which she secured an option on "The Great Divide."

"But you can't have her unless you take me, too," said the little brunette's mother.

"Then I'll take you, too," said Miss Anglin.

We saw the child later as Liza; indeed, she played for seven years in her two years with "Peter Pan." Lately graduated from juvenile into comedy roles, she is kitchy happy in that natural element. There is great zest in her when you are a comedienne and eighteen.

Doris Goodwin went to Germany when a child to study for a year. She remained for three, acquiring vocal training and German ideals of music, which is one reason why she sings so sweetly in the few minutes Miss Wheaton leaves uninterrupted by her teasing. She had dreams of grand opera which her five feet one inch height bridged. She can sing the prima donna roles of twenty-five operas at a second's notice. Broadway heard her as Araminta in "The Three Twins." She followed Alice Nelson in "The Fortune Teller" and the comparisons that ensued paid tribute to her voice and the three years of study in Germany. She sang in "The Young Turk" and "The Prince of Pilsen." In Montreal and in California she sings the prima donna in stock opera companies.

By these devious ways, not, as wise ones suggested, by a specialty in which they had worked together for years, arrived the black and yellow kitten in the drawing room. The moral of which tale is "Look out for the dancers." This is the second time in this young season that they have tossed a play over their shoulders and scampered off with it.

Lily Lena is headlining the bill at

Hammerstein's this week with a wish forlorn. Martin Beck was in the wish. It happened Sunday.

A new car Miss Lena lately purchased was being tried out on a country road near New York, going along slowly. Miss Lena's chauffeur was nearing a turn when whiz, Beck and his automobile flew by.

The occupants of Miss Lena's car were talking it over when one espied a man lying in the road. He looked like an automobile accident. It was the road that Beck had just traveled.

While everybody was solicitous about "the poor man," the thoughts ran to having a "little something on Beck" and another return engagement over the Orpheum circuit at a salary that would put Oakland out of business, perhaps taking Des Moines and Sioux City along.

The chauffeur ran the car back slowly in order that Beck might be so far away he couldn't come back. Reaching the man in the road, one of the men jumped out and examined him to find if he were dead.

Julian Ellings picked up a big piece of pressed work for himself in St. Louis last week. Mr. Ellings walked into a woman's fashion place, and tried on several \$500 gowns. It created no end of talk, concluding, with a half-page advertisement in one of the St. Louis dailies, with Mr. Ellings' pictures as he appeared in several of the dresses.

Ila Grannon (Colonial) sings her three songs in the one frock. It is very dainty. The foundation is white covered with black-chiffon, with a net robe embroidered in crystal and gold, covering all a knee sash of coral gives just enough color.

The first real legitimate burst of applause at the Colonial this season was drawn forth by little Ida Chadwick, Monday. Mrs. Chadwick looked sedately lovely in a black and jet gown.

Bothwell Browne (Hammerstein's) looks the typical English "show girl" in his opening number. A very tight black dress trimmed profusely in steel over which is worn a smoke-colored cloak lined in coral. A hat of black, things began to happen, people straightened in their seats, eyes smiled. The yellow kitten sang in sweet, velvety notes, accompanying herself on a long leaf of bread that she mistook in her agitation for a guitar. The black one capered after and burlesqued her. When a handsome young man made love to them with impartial devotion they grew jealous. Their vulgarity grew with their hatred for each other. They made faces at each other. They scratched and bit. Each was a comedy Tess of the D'Urbervilles, a willing, unregenerate Tess.

### Attractions This Week

#### COLONIAL THEATRE.

At the Colonial, for three nights starting Monday, October 30, John Mason will appear in "The Witching Hour." Mr. Mason is a sincere actor and the drama is a masterpiece. The eminent author Augustus Thomas ever wrote. That is saying much when one considers the many American gems to the credit of the able American playwright.

"The Witching Hour" was first produced at the Hackett theatre in New York, where it had an uninterrupted run for over a year. Then it was sent to Boston and a few other big cities and returned to New York for another successful run of three months, and later still for a fourth. The Shuberts at a great expense sent Mr. Mason to the coast last season with the original cast, and they played in Seattle, Portland, San Francisco and Los Angeles to capacity houses every night.

The story of the play is dramatic and very intense. Telepathy dominates the strong scenes and demonstrates the truth of a force that has been very much doubted. At the opening of the play an admirable young man, Clay Whipple, is discovered to have a fearful disease that will eventually kill him, being hereditary. An intoxicated acquaintance persecutes the boy by holding a hot-iron sear on his face.

Whipple's terror drives him to the tormentor and kills him. The affair is taken to the grand jury and young Whipple is condemned to death. The boy's mother discovers that Chief Justice Prentiss was once in love with the grandmother from whom the animosity was inherited, and she appeals to him for aid. Prentiss is a believer in the science of telepathy. A new trial is arranged and between the jury and Jack Brookfield the jury are influenced by telepathy, and the boy is acquitted.

There are two pretty love stories in the play, one between Jack Brookfield and Whipple's mother, who was an old sweetheart, and the other between young Whipple and Jack's niece, Brookfield has two or three opportunities to demonstrate his power of telepathy or hypnosis when Frank Hardnuth, an unscrupulous politician, places a revolver at his breast and Jack by will is able to disarm him.

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MISS NINA DERBY

With the "Back to Boston" Company at the Orpheum, Beginning This Afternoon.

### CAROLYN YOUNG CARL

MRS. CAROLYN YOUNG CARL, a former vaudeville performer on the Keith circuit, who has resided in Salt Lake for the past three years, was one of the entertainers on the program given at the Louvre cafe Thursday night for the benefit of the Orphans' Home and Day Nursery. Mrs. Carl is a waif and her performance of "The Kiss Waltz," by Ardit, was received with enthusiasm. She responded to an encore with "Violets," by Ellen Wright.

Mrs. Carl studied whistling, which she claims is as distinct a musical art as vocal or instrumental work, with Professor Abel of Detroit, Mich. She gave four years of close study to acquiring proficiency in whistling, at the end of which time she went on the stage, where she has been a distinct success. Detroit was also the home of the Mrs. Shaw, who won international fame as a whistler and had engagements in all parts of the world.

Mrs. Carl has played over the Keith circuit eleven times and has appeared in Cuba and Honduras. She was eight weeks at the Hippodrome theatre in London and also in the other cities of the United Kingdom. Mrs. Carl at one time played over the Orpheum circuit, although she never appeared publicly in Salt Lake until Thursday night. She contemplates resuming her work later in the present season.

A new, strong and thrilling patriotic drama of the civil war days, entitled "Under the Stars and Bars," will head the program and the film is just from the manufacturers after months spent in preparing it for the picture houses and their audiences. In setting, acting and staging it will be found one of the finest military dramas yet given the motion picture industry. The other films and the illustrated songs that comprise the bill will all be found new to Salt Lake theatre-goers.

### ISIS THEATRE.

The month of October has been one of the greatest in point of attendance at the Isis theatre that that house has ever experienced in its history. Prigrams of motion pictures and illustrated songs have been of such a high standard and the novel variety of such a verbal excellence that the patronage of the theatre has been steadily on the increase. General Manager Max Florence of the Isis is always on the lookout for something a little more novel for that house than for any of his other theatres, and for the new bill this week he announces a new motion picture and one far out of the ordinary run of subjects, and that will be big with the Isis here. The bill will be replete with other features and the two illustrated songs that will be sung will be found among the latest successes of the eastern stage.

### CASINO THEATRE.

The new vaudeville bill which goes on at the Casino tomorrow consists of three acts that come especially well recommended. The Kerton Sisters, billed as "The Sensational Dancers," (Continued on Page Five.)



JOHN MASON

In "The Witching Hour," at the Colonial for Three Nights, Starting Thursday, With Matinee Saturday.